# THE CADENCE

"The Last Thing In Music"



Christmas Greetings
December 1933.

Music Education Department
State Teachers College
Mansfield, Pennsylvania

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# THE CADENCE

(THE LAST THING IN MUSIC)

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  Organ, Piano.

# EDITORIAL

To our Alumni, friends and members of the department and to our contributors, who through their kindness and generosity have made this publication possible, we extend a Christmas Greeting.

In presenting this, the first issue of the 1933-34 Cadence, we have met with success in securing topics which are of vital interest to the Music Supervisor.

Mr. M. Claude Rosenberry, Chief of Music Education, State Department of Public Instruction, Harrisburg, Pa., has written our leading article, "A Pre-View of Pennsylvania's New Course of Study in Music Education for Elementary and Secondary Schools." Mr. Rosenberry is an outstanding figure in the field of music education and we have been extremely fortunate in securing his services.

We call your attention to "Modern Harmonic Practices" by Miss Marjorie Brooks, a member of our Music Faculty. Miss Brooks has treated this subject in a most interesting manner and its appeal to the student of music is definitely present throughout.

We hope you will enjoy reading the news items of the department and its music activities.

THE EDITORS.



M. CLAUDE ROSENBERRY

# A Pre-view of Pennsylvania's New Course of Study in Music Education for Elementary and Secondary Schools

(By M. CLAUDE ROSENBERRY, Chief of Music Education, State Department of Public Instruction, Harrisburg, Pa.)

At the 1921 meeting of the Music Supervisors National Conference held at St. Joseph, Missouri, the Educational Council discharged an assignment of two years previous when it presented to the Conference a Standard Course in Music. The course was accepted and approved by the Conference.

The following year a representative committee of Directors of Music assisted by the Music Division of the State Department of Public Instruction adjusted the National Conference Standard Course to conform to the greatest advantage to the situation in Pennsylvania. It was published by the Department of Public Instruction as Bulletin Number 44, and for the succeeding years has served as an invaluable medium in the development and accomplishments in music education in the schools of the Commonwealth.

As has been the case in all phases of education, the recent economic dilemma brought about the full consciousness of the need of a broader philosophy in music education, based upon achievements of the past decade and commensurate with the trend of the times.

Accordingly, a General Committee was appointed in the spring of 1932, and commissioned to formulate a new Course of Study in Music Education for the Schools of Pennsylvania. This committee consisted of M. Claude Rosenberry, Chief of Music Education, Department of Public Instruction, Chairman; William H. Bristow, Director of Education Bureau, Department of Public Instruction; Will Earhart, Director of Music, Pittsburgh; George L. Lindsay, Director of Music, Philadelphia; and John W. Neff, Director of Music, State Teachers College, Indiana.

At its organization meeting the committee decided to divide the work into three parts—years 1 to 6, years 7 to 9, and years 10 to 12. Dr. Earhart, being the dean of the group, was given first choice of chairmanship of a sub-committee. He elected the Kindergarten and Elementary years. Mr. Lindsay, next in seniority, elected the Junior High School years. Mr. Neff was pleased to accept the chairmanship of the sub-committee for the remaining group—the Senior High School years.

Each of the chairmen carefully chose representative and authorative committee members, who gave unselfishly of their time and professional counsel in order that a course of study might be developed in line with modern educational methods and in keeping with the progress which music education has made in the Commonwealth in the past.

The new Course of Study is graced with a strong and appropriate foreword by Dr. James N. Rule, Superintendent of Public Instruction who says in part: "For nearly a century music has been an important factor in the curriculum of the public schools of this Commonwealth. The establishment of music in the curriculum is based on the wise premise that to awaken an interest in it and to foster a love for it in the lives of our youth, it shall be carried into adult life as an invaluable contribution to the full round of citizenship. The child is a potential in two homes—that of its actual childhood, and that of another yet to be when it shall establish itself as a maker and founder of another family unit in community life.

"It is no longer enough to train girls and boys for their work in the world. It is just as important that they be taught to live in the world, with some zest for its varied occupations and some personal pleasure in its many diversions. They need to be taught discrimination for excellence and artistry, so that they may choose well and find real happiness among the many opportunities of their adult experience. They are entitled to learn how to discriminate even in the arts.

". . . . The development and future of Music Education in Pennsylvania are bounded only by the vision and imagination of those responsible for its guidance and administration."

Perhaps the first of a number of unique features embodied in the Course of Study is a synopsis under the heading "Pennsylvania's Program of Music Education in the Public Schools". It immediately follows the Foreword and Acknowledgments, and is intended to furnish the school administrator or similarly interested person a condensed idea of the set-up. It is under four headings:

## Kindergarten and Elementary Years

In the elementary schools, the program of general music-vocal will enable each pupil to develop his own capacities and acquire a repertoire of songs of child life, patriotism, and folk-lore. Enriching and contributing practices including music appreciation, special chorus, instrumental music, schoolroom orchestra, school orchestra, creative music, music by radio broadcast, and eurythmics, are included for the purpose of developing talent, to create an appreciation of good music, and to give opportunity for the development of individual capacities, interests, and needs.

## Junior High School Years

Building upon the work of the elementary school, the junior high school should continue music as an integral part of the school program with increased opportunity to participate in vocal and instrumental activities, and a deepening appreciation of good music.

## Senior High School

Music activities in the senior high school include no new elements not already introduced in the junior high school. The program in these years, however, should place emphasis upon organized choral work, elementary theory, melody writing, harmony, music appreciation, and instrumental music, with more attention to the problem of meeting the particular needs of groups with special music interests.

## Community Coordination

There should be close coordination between the music program in the school and the music activities of the community. Pupil participation in festivals and various types of community musical activities provides a natural outlet for the musical talents of youth. These activities should be on a level which will avoid the strain of competition and should be organized in such a way as to bring out the music resources of both the individual and the community.

Another unique feature is the series of chapters embodying the underlying philosophy of each of the activities as the "contributing and enriching practices", which precede the Course of Study proper.

Other features are, the development of a definite sense of rhythm; the development of tone quality; the evolution of organized vocal ensemble from the kindergarten to the exquisite a cappella groups of the senior high school; the evolution of organized instrumental ensemble from the toy orchestra of the kindergarten and first year to the symphony orchestra of the senior high school; a definite program of solo and small ensemble activities, vocal and instrumental, throughout all school years; and strong emphasis on creative activities throughout all school years.

The Course of Study, in itself, strictly avoids an arbitrary setup. Its nature is one of guidance, suggestion and exemplification. Thus ample opportunity is provided for individual initiative and local adaptation.

This Course of Study in Music Education is presented with the aim that it will aid materially in carrying on Pennsylvania's rich tradition and heritage in music, and to the greatest possible extent, enrich the opportunities of the girls and boys so that they may more happily and adequately meet the needs of life.

Ode to the Nightingale
Teach me half the gladness
That thy soul must know;
Such harmonious madness
From my lips would flow,
The world would listen then
As I am listening now.

--Keats.

# Modern Harmonic Practices

(By MARJORIE BROOKS, Teacher of Harmony, Mansfield State Teachers College.)

Being only a relative term, the word "modern" is a difficult one to define at best. Its definition in relation to music is further complicated by the fact that music has developed so rapidly in the last fifty years that the general listening public is two or three decades behind the contemporary composer.

Any composer who uses unaccustomed musical vocabulary is "modern" to his contemporaries. To his generation Monteverdi was "modern" when he used the Dominant Seventh chord which established for us the phenomenon known as "key". No doubt, Bach was dubbed "modern" when he advocated the use of the tempered scale so that all keys would be equally in (or out) of tune, and greater possibilities opened for modulation. To most of us, however, "modernism" begins with Wagner, when the idea of key, begins to break down under the extreme chromatic treatment of that great composer of the Music Drama.

We may speak of the sounds and combinations of sounds in music as "Tonal Vocabulary", music being a language, a medium of expression; and in order to understand what a composer is trying to communicate to us we must be familiar with either the actual sounds which he uses or the idea which he is endeavoring to express. It is quite possible to get enjoyment from hearing a familiar story told in a language we do not understand. Or we find pleasure listening to a new story in a familiar tongue. But we would scarcely expect to be interested in a new tale told in a new tongue. No more must we expect to be pleased with music of which neither the vocabulary nor the meaning is known to us. Nor is our own native tongue always comprehensive to us, for new discoveries and new schools of thought demand new words and a language changes constantly to meet the new needs. Similarly, composers have found it necessary to invent new tonal vocabulary to meet the changing philosophies of what music should express.

Music of the Classic era, that of Bach, Haydn, Mozart, sought merely to be beautiful patterns of sound. It was an independent art, complete in itself, made logical and comprehensible through certain limitations of key and form. The Romanticists expressed their personal exotions through music; and the Neo-Romanticists endeavored to tell stories and to paint pictures through the medium of sound. With this last group music lost its independence, drawing its ideas from other arts, literature and paintings. But what it lost in independence it gained in breadth of expressiveness, it being impossible to meet these demands with the vocabulary of the Classic and even the Romantic Schools. Wagner, being a romanticist, chose romantic subjects for his Music Dramas, tales of love, of chivalry, self-sacrifice, of the supernatural. The programatic idea becomes more up-to-date in the works of the realist Richard Strauss, whose Domestic Symphony pictures a day in the life of a German family; or with Honnegger in his "Pacific 231", a trip of a transcontinental railway train.

In contrast to the detailed painting of these writers, another group of composers of program music, represented by Claude Debussy, followed the Impressionistic School of Painting. This school painted, as the name implies, impressions, memories, dreams. And as memories are apt to be more atmospheric than exact, these artists painted a bridge seen through the fog, a garden in the morning sun, or a cathedral in the rain.

Finally, as reactionary to this vogue for story-telling and picture painting in music, come the group of Neo-Classicists who seek to free music from its dependence on the other arts and to re-establish the ideals of the eighteenth century. This group is led by Arnold Schonberg.

It is readily seen that the tonal vocabulary used by the classicists, however beautifully used would be inadequate in design, their materials being melody, guided by harmonies, largely diatonic. Romantic ideas demanded color and variety of emotional expression which only harmonies and orchestration could supply. Hence, the changes in harmonic conception which we find in Wagner's works.

The materials of harmony are the chord and the scale; these together determine the sounds heard simultaneously and successively. Contrast, a most necessary factor in art, is obtained by differences in the quality and the behavior of chords. There are, for instance, tone combinations which are suitable for the final

chord of a composition. These chords express repose and are called consonances. For hundreds of years only the three-note chord was accepted as having this static characteristic.

In contrast to these repose sounds are the active ones. They are considered unsuitable as final chords, but by their very nature furnish the necessary factor of continuity. These active sounds are called dissonances or discords. There are, of course, different degrees and kinds of dissonances available, proving great variety of color and expressiveness. Formerly, a dissonant chord was limited to four notes.

Not all tones heard simultaneously, however, are members of the prevailing chord. There are non-chordal tones which attach themselves to chords in the manner of parasites. They have no existence independent of the chord, but attached to the chord provide another group of active sounds known variously as passingtones, suspensions, appoggiaturas, and so on. They may be attached to either consonant or dissonant chords; like other dissonances they furnish color and continuity.

The natural tendency of an active sound is to be followed by a static one, a process known as "resolution".

With this material at hand it would be scarcely possible to devise any new combination of tones. In his Ninth Symphony, Beethoven wrote a chord containing all the notes of the scale of D minor, seven different pitches. But it would be difficult to discover any really unused combination on this system. It is, however, possible to invent new ways of using old sounds and the processes of modern harmony can be simply described as a re-classification of chords and of scale tones.

A composer may, for instance, use for the opening or closing chord of a musical sentence a chord formerly accepted as a dissonance, or a consonant chord with an unresolved non-chordal tone attached. The hearer must either accept the whole as a repose sound or go away with a feeling that the musical thought has not been completed. Again, the composer may accept as chord members one or more tones formerly considered non-chordal ones, and thus increase his discord from four to any number of chord members he chooses. This whole process of enlarging harmonic vocabulary by a re-classification was neatly expressed by a Russian composer who replied, when asked his ideas on the new dissonances, "There are no new dissonances, only new consonances,"

The notes of the scale as well as of the chord have been undergoing a re-classification. The major scale, for instance, may be represented by the white keys on the piano between C and C. The tones represented by the black keys might be used in the key of C as "chromatic" tones, supplying another color element, but formerly they were treated as active tones demanding resolution. By accepting these former "chromatic" tones on a basis of equal freedom with the others, the scale is increased from seven to twelve tones to the octave, and a great store of new tone combinations and successions becomes available.

Another device for enlarging the possibilities of the scale is the process of shifting the half steps to other positions. This is, of course, not a new idea, but a revival of the ecclessiastical modes of the Middle Ages. Interest in the Orient has suggested freer use of the augmented second, and acceptance of smaller intervals than the half-step. The whole-tone scale should also be mentioned, although already it has been proved to furnish too little variety for extended use.

A very brilliant effect has been produced by certain ultramoderns by the use of two keys simultaneously, a process called polytonality.

One can readily see, then what a great variety of vocabulary the musical story-teller now has to draw from and what variety of color the musical painter has at hand. The realist is likely to choose the bitter, the brittle; the humorous to suit his purpose. The impressionist avoids the more definite factors such as distinctive melody lines, well defined key, regularity of form, and choosing a vague combination of sounds, paints shapes by the process of placing chords side by side, achieving a suggestion of mass rather than of outline.

The Neo-Classists, reverting to the ideals of Bach, revert more in spirit than in fact to the technique of that master. They use, of course, the new tonal combinations and successions discovered by the writers of the program schools but with even greater freedom, discarding as far as is possible the restriction of key. Lacking an outside factor upon which the programatists depended to give their music unity, the atonalists fall back upon the contrapuntal style of Bach, relying upon organization of the melodic fragments to unify the composition.

Relationship is necessary to any branch of art and there is a question as to whether atonal writing, discarding the relationship of key, can have much meaning for the hearer without absolute pitch. If only these last are able to understand such a style of composition, the group of the privileged who do understand will be small indeed compared to the great number who will have to wait on the outside.

As to which of these devices of the modernists will be accepted as foundation for the next development no one can tell.

Will the future historian perhaps call attention to the "quaint idea that music must be confined to a given key and one key only at a time"? It would be interesting to know.



## HELEN BEACH TRIPP

JANUARY, 1898 JULY, 1933

Helen Beach Tripp graduated from the Music Education Department of the Mansfield State Normal School in 1923. Her class, the first to graduate from the newly organized department, consisted of seven girls and her death marks the first break in this historic circle.

The College and particularly the Music Education Department extend deepest sympathies to the bereaved husband, motherless children and parents.

## Regional Conference at Mansfield

The annual Conference of the Northestern Region of the Pennsylvania State Federation of Music Clubs was held in Straughn Hall of the Mansfield State Teachers College, Thursday, October 19, 1933. Mrs. Grace E. Steadman, regional conference chairman this past year and reelected at the morning session for another term, presided.

The principal speakers of the conference were Mr. Claude Rosenberry, Director of Music, State Department of Public Instruction; Mrs. W. C. Dierks, of Pittsburgh, and Miss Marjorie Brooks, of the music faculty of the college. Mrs. Dierks, editor of "The News Sheet," official organ of the Pennsylvania Federation of Music Clubs, was present as the representative of Mrs. Donovan, president of the federation, who was prevented from attending by an important meeting of the National Federation held in St. Louis.

The morning session, starting at 10 o'clock, was devoted to registration and to a business meeting. At this meeting reports were read from committees and from the member clubs. The reports of the latter were especially interesting in view of the great activity of the clubs in philanthropic and social work in addition to the regular program of each club.

An invitation to meet at Troy next year, offered by Mrs. Walter DeWitt, was unanimously accepted by the conference.

At noon the Mansfield Children's Band of 100 pieces played a brief concert on the plaza at the front of Straughn Hall, and acted as escorts as the delegates proceeded to the Methodist church for luncheon.

Mr. Rosenberry, luncheon speaker, complimented the band of young musicians on their excellent performance and praised Harry Swain, director and organizer of the group for the fine work he has done. He pointed out that such a project could be duplicated by any club or individual that had the energy and resourcefulness to put into it. A survey of present trends in music education was given by Mr. Rosenberry in his talk. In spite of the temporary retrenchment policies of many schools, great advances are being made in music education, espesially through large state-wire instrumental and vocal contests and, in the eastern part of the state, the music festival.

Music clubs, he suggested, could do much for music education by taking a broad view of all music in the schools and developing their programs accordingly. The clubs have also at the present time an excellent chance to aid President Roosevelt's education and entertainment program for the unemployment, he stated.

The afternoon concert opened with a brief outdoor concert by the College Band, under the direction of John F. Myers. An organ selection played by Gerald E. Greeley, "Festival Overture", by Faulkes, opened the program in the auditorium.

Greetings from the college were extended by Dr. Arthur T. Belknap, Dean of Instruction, who stressed the value of music in upholding the courage and morale of the unemployed.

Following Dr. Belknap's remarks, the College Symphony Orchestra, un-

der the direction of Dr. Will George Butler, played several selections from the operas of Victor Herbert.

Mrs. W. C. Dierks, introduced by Mrs. Steadman, brought before the conference an outline of the work of the biennial convention at Minneapolis. This program called for the encouragement and recognition American composers and musicians and help and guidance to the amateur in music. To secure better radio programs, Mrs. Dierks urged the members to put their protests into the form of letters to the broadcasting companies and to send them in repeatedly until their ends are gained. Victory in this campaign was predicted by Mrs. Dierks.

In closing she requested that all the members make a special effort to attend the state convention at Norristown next April 16, 17 and 18. The first day of the convention will be held in the George Washington Memorial Chapel at Valley Forge.

After a piano duet, "Morning Moods" (Peer Gynt Suite No. 1) by Grieg, played by Miss Mabel Williams and Mrs. Terry of the Brooklyn Music Club, Miss Marjorie Brooks gave a brief talk on "Some Modern Harmonic Practices", illustrating her remarks at the keyboard of the piano. Miss Brooks traced the modern trends in music from Bach to the non-classics, stating that as a language, music changed to meet changing conditions. Chord and scale formations change to meet changing musical thought.

Miss Brooks was followed by a girls string ensemble from the Junior Club of the Stephen Collins Foster Society, of Towanda. The ensemble played "Dance Orientale" by Lubormisky,

A men's chorus from the college, directed by Harry Swain, sang an arrangement of "Valse Triste", by Sebelius. Preceding the singing, Irving T. Chatterton, of the college faculty, gave a brief explanation of the work and read the poem upon which the music was based. Miss Dorothy Litzenberger assisted at the piano.

The final feature of the program was a combined choral concert by all the clubs. The group sang "Stars", by Harriet Ware, "Song of the Peddler" by Lee Williams, "Morning" by Oley Speaks, "Drowsily Come the Sheep" by David Proctor, and "Snow" by Edward Elgar. Mrs. Grace E. Steadman directed and Mrs. Marjorie Hartman, acted as accompanist.

## D. A. R. Program In Straughn Hall

Members of the Vested Choir presented a very interesting program at the meeting of the Wellsboro Chapter, D. A. R., in Straughn Hall, Saturday, November 11th.

The program, directed by Prof. John F. Myers and Mrs. Marjorie Hartman, was arranged by Mrs. Grace E. Steadman. Last year, Mrs. Steadman reviewed the book "Mountain Minstrelsy of Pennsylvania" by Henry W. Shoemaker, and this edition was used as a basis for the following folk tunes, songs, poems and dances which were popular among the lumber camps of Tioga and Potter counties.

The first scene of the musical playlet opened in the living room of a lumber camp with the men playing cards and exchanging yarns. The camp fiddler was present and soon a song was suggested. The men decided to give a dance the following evening in honor of the boss and his wife, their niece and her guest from the city.

The second scene presented the dance itself, which proved to be a huge success. The evening's entertainment began with a square dance and the popular "Old Dan Tucker". This was followed by the song, "Where the River Shannon Flows", Mr. Kanady; the poem, "Fiddler Franz", Mahlon Merk; song, "The Gypsy's Warning", Ida Darrow, and a duet, "The Lily", and "Can I Forget", Pearl Hartman and David Dye. Miss Hartman also sang "The Mocking Bird".

The poem, "Young Charlotte", was given by Jane Staubitz, and was followed by "Oh, Susanna", featuring William Knowlton; a vocal duet, "The Pinery Boy", Paul Coolidge and Eleanor Turner; song, "Oh Dear What Can the Matter Be?", Marion Blowers and "Comin' Through the Rye" was sung by the cast. A Virginia Reel ended the program.

# Young Artists Delight Audience

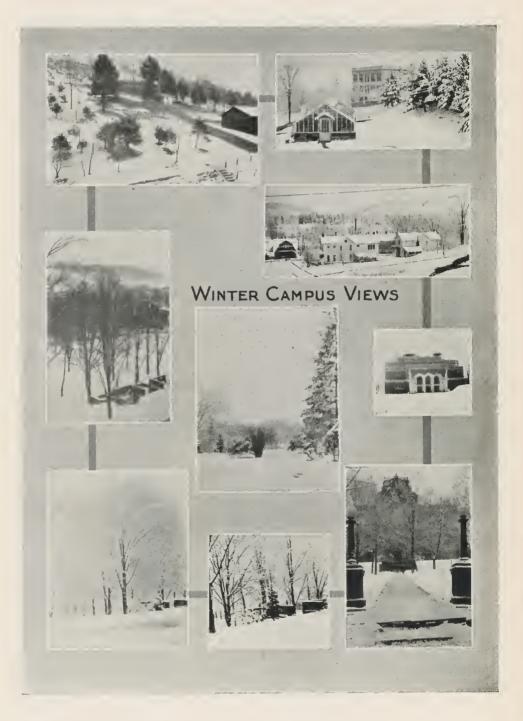
On Saturday evening, October 28, the Symphonic Band presented three distinguished young artists from the John Harris High School, of Harrisburg, Pa., in a concert in Straughn Hall.

John F. Myers conducted the band in a stirring Sousa March, "The Belle of Chicago", to open the program. He then introduced Loy Ebersole, guest flutist, who gave a perfect rendition of the valse movement from a difficult Suite for flute, by Godard, and "The Brook in the Wood" by Wetzger, accompanied on the piano by Donald Hoch. Mr. Ebersole responded to an encore with "Au Moulin" by Mole.

The band next presented the Raymond Overture by Thomas, under the direction of Mr. Warren. Robert Isele, guest trombonist, then presented "The Grenadier" by Hardy and "Thought of You" by Pryor, with Mr. Hoch accompanying. Mr. Isele was also recalled and responded with Ethelbert Nevin's "The Rosary". The band played a fitting last number, "Orpheus Overture" by Offenbach.

None of these three exceptional players are more than sixteen years of age. Mr. Ebersole and Mr. Isele have played their instruments for six and four years respectively. Mr. Ebersole has taken first place in the State Forensic League contests for three consecutive years and was judged second in the National contest. Mr. Isele was given first place in both the State and National contests.

Delighted by every phase of their presentation, we in Mansfield sincerely hope that they may be returned for a longer concert sometime in the future.



# NEWS of the DEPARTMENT

During the absence of Miss Perkins, Mrs. Carmen Milliren Bartle substituted as vocal instructor. She is a graduate of the Music Course of the class of '26. She has studied with a number of noted artists and possesses a very fine contralto voice.

She has studied with Oscar Taenger, of Chicago, Horatio Connell, of the Curtis Institute of Philadelphia, and had three years work with Prof. Barns, of Pittsburgh. She was a member of the faculty of Warren for four years. In the field of teaching she considers the glee club the most important. For three years her glee clubs held first place in the Northeastern District.

Miss Perkins Returns

Miss Elsie Perkins has resumed her duties as a member of the Music Faculty after a period of illness. The Music Supervisors are very glad to welcome her back.

The Music Faculty and students are glad to have Mrs. Steadman back with them again after a brief period of illness.

Mr. Harry Swain and his community band composed of 98 Junior and Senior High School students appeared in a fine program presented in Chapel in Straughn Hall on Thursday morning, October 3. Mr. Swain is doing a marvelous piece of work and much credit is due him.

Mr. Frederick Huntington, a former student of the Mansfield Music Department, is now a student at the Westminster Choir School, Princeton, N. J. Those who know Fred and have heard him sing do not wonder why he has chosen to be a "Minister of Music." We wish you success, Fred, and wouldn't mind hearing from you.

Dick Gilbert and his drill band had a very busy and successful season. They appeared for the first time at the Mansfield-Cortland game and did their part by "pepping" things up in a big way. The band showed its support and loyalty to the team and college throughout the entire season. Altogether now—Three cheers for Dick's band!

The Music Supervisors extend to Miss Josephine Henry, of Cresco, Pa., wishes for a speedy recovery.

The piano classes in the Model School, under the supervision of Miss Scott, are doing some interesting work this year. Each class is having a "Parents' Day" and they are planning to have a fine Christmas program.

Mr. Ross is conducting a piano class made up of college students for the purpose of developing the possibilities for more advanced studies on the Ross Multiple Piano.

Why have a radio?

Many of us are conspicuous by our absence at the good broadcasts. With the programs before us and the music room open, let's see if we can make it worth while?

The Music Supervisors are well represented among the membership of Kappa Delta Pi, a National honor fraternity. Those of our department who have recently joined the local chapter are: Blanche Cummings, Amy Connolly, Dorothy Litzenberger, Matilda Caswell, Helen Waltman, Geraldine Reem, Sidney Rosen, Louise Elder, Richard Gilbert, Mahlon Merk, Paul Coolidge.

# Phi Mu Alpha Sinfonia

Beta Omicron Chapter of Phi Mu Alpha Sinfonia extends the heartiest of greetings to every Brother in the field and presents a brief resume of this year's activities.

On November 1st, four men of the college became Sinfonians. They are: Ivan Bryden, Robert Johns, John Kresge and Ivan Ransom. After the formal initiation the Brothers enjoyed dinner at the Little Tavern.

The Sinfonia orchestra, under the direction of Brother Harry Swain, journeyed to Ulysses, Pa., on Friday evening, November 3rd, to give a concert in that community. The following week-end this program was presented in East Smithfield. Brother Glenwood Crist, a graduate of Mansfield, sponsored our third concert of the season at Dushore, Pa., where he is located.

These programs consist of orchestral selections, small ensembles, vocal and instrumental solos and group singing.

An interesting study in conducting is being made within the chapter by means of moving-pictures. Each Senior is photographed while conducting the orchestra. The pictures are then shown before the entire group for suggestions and criticisms which aid in correcting any faults the conductor in question may have.

At a later date, pictures of these same men will be taken again and it is the desire of the chapter to preserve the films and continue this study next year.

## Lambda Mu

October the fourth marked the date of the formal initiation of Lambda Mu pledges. The new members were Ruth Shope, Marietta Price, Lucille Maines, Sidney Rosen, Olive Harris, Miriam Terry, Elizabeth Thomas, Ida Woodley, Geraldine Reem and Lillian Schover. Following the initiation ceremony all members, both old and new, enjoyed a banquet at the Little Tavern. Each member received a shoulder corsage of roses and tiny blue flowers. The new members provided the following program:

Vocal Solo:

"The Close of Another Day"....
O'Hara
Elizabeth Thomas

Vocal Solo:

"The False Prophet".....

Darrow-Scott

Lillian Schover

Violin Solo:

"Perpetual Motion".....Carl Bohm Marietta Price

Piano Solo:

"Alt Wien".....Godowsky
Sidney Rosen

Trio: "A Dream"....J. C. Bartlett Ida Woodley, Piano Geraldine Reem, Violin Miriam Terry, Cello

Lambdu Mu is very fortunate again this year in having as its sponsor and advisor, Miss Brooks. The officers are: President, Matilda Caswell; Vice President, Eleanor Turner; Recording Secretary, Amy Connolly; Corresponding Secretary, Pauline McCullough; Treasurer, Lillian Lipp.

On Tuesday evening, November 7, Lambdu Mu held a meeting in the Y. W. rooms. The following program was presented:

Talk on "Sisterhood"—Miss Victoria Frederick.

Vocal Solo: "Prayer Perfect"—Lillian Schover.

Talk: "Seniors Viewpoint on Sisterhood"--Eleanor Turner.

Quartette: "Grace Be Unto You"— Pearl Hartman, Elizabeth Thomas, Marietta Price, Eleanor Turner.

Following the program there was a business session. Plans for the entire year were discussed. It was decided to work out a project on Operas. Refreshments were served.

## Mrs. Steadman Entertains

The informal initiation of Lambda Mu pledges was held at the apartment of Mrs. Grace E. Steadman, Dean of Music at Mansfield State Teachers College on Thursday evening, September 28. After the initiation Mrs. Steadman served some of her famous refreshments. That coffee surely tasted good after sampling those "wiggley" worms. How about it, girls?

## BUTLER'S COMPOSITIONS FEATURED

Dr. Butler played a violin recital for the Coudersport D. A. R. on October 11, during the Consistory week. A group sang "Long Live America" and "Old Pennsylvania of Mine" in honor of Dr. Butler, the writer and composer of these numbers. The Binghamton D. A. R. and Elmira and Waverly Zonta Clubs have also recently presented the former number The original manuscripts of both numbers are on exhibit in the State Museum at Harrisburg.

## PIANO RECITAL GIVEN BY MR. GREELEY

On Sunday evening, November 5, Mr. Greeley presented a piano recital during the Vesper hour. His program consisted of the following selections:

Melody from "Orpheus".......

Two Preludes—E Minor, G Minor

(from organ)...... Bach-Siloti Canzonetta......Van Westerhant Prelude Melodique.....Clerbias Sonata Opus 26.....Beethoven

Theme with variations

Scherzo

Funeral March Rondo

# CLASS NEWS

### SENIOR CLASS NEWS

The seniors held their first meeting of the term October 16, 1933. The election of officers took place, with the following results:

President—William Knowlton. Vice President—Hugh Morrison. Treasurer—Howard Hallock. Secretary—Pearl Hartman.

Several matters of business were discussed, including plans for a dance to be held in November.

The senior class is glad to have Amy Connolly and Ida Darrow back in classes after their periods of illness.

Those seniors! They sure do take advantage of their last year in more ways than one. Who else would lock the door on love?

Mr. Myers read us an interesting letter from Eddie Hart, giving us a glimpse of what it means to "have a position".

We regret the loss of a member of our class, but extend to Marion Tingley Baker sincere wishes for happiness.

#### JUNIOR CLASS NEWS

The Junior Music Sups held their first class meeting Thursday, October 12, and elected officers for the year 1933–34. The results were as follows:

President—David Dye.
Vice President—Lillian Schover.
Secretary-Treasurer — Sidney Rosen,

The Juniors expect to accomplish great things this year and under the fine sponsorship of Miss Scott and Mr. Myers are assured of their anticipations.

Every Junior is down to honest-to-goodness work this year. The work in Junior High School is coming along splendidly, and ask any Junior boy what fine work we're doing in folk dancing class. Sh! Secrets! They like being "birdies", only don't want to 'fess up. How about it boys?

### SOPHOMORE CLASS NEWS

The Sophomore Music Sups elected the following officers last spring:

President—John Kresge.

Vice President-Ivan Bryden.

Secretary - Treasurer — Josephine Henry.

The Sophomore practice teachers presented a program for the children of the first six grades in Scraughn Hall, Monday morning, November 6, at nine o'clock. The program consisted of a girls' sextette, brass quartette, clarinet trio, vocal solo and a piano solo.

## FRESHMAN CLASS NEWS

The Freshmen all seem to like Mansfield and are getting along well in their studies. We hope and expect they will have more news for the next issue of the Cadence,

# ALUMNI NOTES

Miss Ruth Stoops, a graduate of the class of '33, is now Mrs. Donald Roderick. Congratulations, Ruth! The Music Supervisors wish you every happiness.

Miss Dorothy Marshall, one of last year's graduates, recently won the role of "Little Buttercup" in Gilbert and Sullivan's "Pinafore". It will be produced in the City Opera at Wilkes-Barre, Pa. We knew you would be successful, Dottie.

Miss Gertrude Barnes, a graduate of the Music Education Department, is a member of the faculty at Rome, Pa.

Miss Dorothy Coveney, a graduate of the class of '33, has accepted a position in New York.

Miss Ethel Wilt is a member of the faculty at Springville, Pa. Mr. George Robert Wilson is a member of the faculty at Portage, Pa.

The Misses Kathryn Williams and Inez Young, both members of last year's class, are teaching privately in Blossburg and Tioga.

Mr. Edward E. Hart, a member of last year's class, is supervising Junior High School music at Pelham Manor, N. Y.

Several of the "Old Grads" have returned to Mansfield at various times for week-end visits. Among those who visited us were: Lucille Cronshey, Dorothy Marshall, Kay Soper, Helen Johnson, Mabel Williams, Kathryn Williams, Inez Young, Idella Thomas, Ruth Hoffman, Mr. and Mrs. Don Roderick, Kenneth Hegmann and Howard Marsh.



